UNIVERSITY OF ALASKA FAIRBANKS

A REVIEW OF SELECTED WORKS BY J.S. BACH, FRANZ SCHUBERT, AND ALBERTO E. GINASTERA

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The Well-Tempered Clavier (WTC) in two volumes by Johann Sebastian Bach (1680-1750)

The *Well-Tempered Clavier* by J. S. Bach is a two volume collection of preludes and fugues. The preludes and fugues are paired by key in two sets of twenty-four in all major and minor keys. The original title only appears in the first volume as *Das Wohltemperirte Clavier.* The second volume has come to be identified as the companion volume, because of its identical format. The title cover to the first volume indicates Bach's intended use of these works:

> (The well-tuned Keyboard, or, Preludes and Fugues in all the tones and semitones, alike with the major third, or Ut, Re, Mi, and with the minor third, or Re, Mi, Fa. For the use of young musicians who are eager to learn, and also as a pastime for those who are already skilled in this study, set out and made by Johann Sebastian Bach, Capellmeister to the Grand Duke of Anhalt-Cothen, and director of his chamber-music. Anno 1722.)[1]

The two volumes of WTC remained unpublished during Bach's life. The autographs to Bach's second volume indicate dates of composition from 1739 to 1742, and the source of the accepted version bears the date 1744.[2]

Numerous composers have written works influenced by J. S. Bach's WTC. *Gradus Ad Parnassum* by Muzio Clementi (1752-1832), Preludes Op. 28 by Frederic

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1. John A. Fuller-Maitland, *The '48': Bach's Wohltemperirtes Clavier, Book I* (NY: Books for Libraries Press, 1970), 5.

2. Johann Christoph Altnikol (1720-1759) was Bach's pupil and son in law. A descriptive title similar to the first volume appears on Altnikol's copy. The copy is the accepted version of the second volume and indicates 1744 as its date of completion. John A. Fuller-Maitland, *The '48': Bach's Wohltemperirtes Clavier, Book II* (NY: Books for Libraries Press, 1970), 3; David Ledbetter, *Bach's Well-Tempered Clavier: The 48 Preludes and Fugues* (GB: The Bath Press, 2002), 9; Walter Emery, trans., *The Nekrolog Or Obituary Notice of Johann Sebastian Bach* (London, UK: Travis & Emery Music Bookshop, 2010), 36-38; Ralph Kirkpatrick, *Interpreting Bach's Well Tempered Clavier: A performer's Discourse of Method* (Yale University Press, 1984), 12.

Chopin (1810-1849), Preludes Opp. 23 and 32 by Sergei Rachmaninoff (1873-1943), Preludes Op. 11 by Alexander Scriabin (1872-1915), and two volumes of Preludes and Preludes with Fugues (Opp. 34, 87) by Dmitri Shostakovich (1906-1975) are several examples. The two volumes of WTC also represent counterpoint from imitative ricercares to double fugues, choral and dance styles, influences from Gregorian chant, earlier Renaissance masters and writings on the theories of harmony. Specific musical precursors to the WTC include collections of twenty-four or forty-eight pieces in different keys, or works that span the chromatic gamut of harmony by composers Johann Mattheson (1681-1764), Georg Philipp Telemann (1681-1767), Johann Jakob Froberger (1616-1667) and Johann Caspar Ferdinand Fischer (1656-1746).[3]

By the end of the 18th century the harpsichord, the clavichord and the piano were collectively designated by the word *Clavier*. Although Bach performed the first set of the WTC on harpsichord, it is possible that he had the recently developed piano in mind by the time he completed the second volume. Points of reference are long held notes, in the manner of sustained pedal points in organ technique, which cannot be effectively executed on the harpsichord. The following quote by Bach appears in Bach's obituary compiled shortly after his death by Johann Friedrich Agricola (1720-1774) and other pupils: "The word Clavier … [meant] either [manual] (of an organ or two-manual harpsichord) or [any keyboard instrument], sometimes including the organ, but not always." When left untranslated, it was understood as "harpsichord (clavicembalo), clavichord, or organ, according to the context".[4] Erwin Bodky finds aesthetic taste to be

3. Ledbetter, *Bach's Well-Tempered Clavier*.

4. Emery, *The Nekrolog,* 79.

an important factor in the existing contradictions in scholarly opinions on the instrumentation of Bach's WTC. Bodky himself renders it acceptable to interpret the works on the piano, although thoughts on the execution of the piece may sometimes lead to a different conclusion about the intended instrument.[5]

At the end of the 17th century, sonorous intervals of thirds became prevalent in music and juxtaposed the purity of the fifths in previously used just intonation and mean temperament. The notes of just intonation are derivative of each other in constant mathematical ratios, which contain pure octaves, fifths and thirds. The practicality of just intonation is severed by a few notes that remain jarringly out of tune and unplayable at any time. As Herman Keller put it, "[should] music wish to reach farther, e.g., modulate to more distant keys, it comes into conflict with disturbing irregularities."[6] Its limitations are perhaps best described by James Barbour, who wrote that "the great music theorists … presented just intonation as the theoretical basis of the scale, but temperament as a necessity. Equally great mathematicians with some understanding of music … have hailed temperament".[7] Following a series of experiments with regular temperaments, or meantone temperaments, theoreticians sacrificed the purity of intervals to find more sonority within the scale. However, it was the irregular tempering within well-tempered

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5. Erwin Bodky, *The Interpretation of Bach's Keyboard Works* (Cambridge, Massachusetts: Harvard University Press, 1960), 54-55.

6. Herman Keller, *The Well-Tempered Clavier by Johann Sebastian Bach* (NY: W. W. Norton & Company Inc., 1976), 21.

7. The impracticality of the just intonation is most pertinent to instruments with fixed intonation. This category includes all keyboard instruments having individual keys tuned to respective pitches. Tuning refers to the individual adjustments of pitches of an instrument for desired intonation. Temperament is the tuning of the entire keyboard to one system of tuning. James Murray Barbour, *Tuning and Temperament: A Historical Survey* (NY: Dover Publications, 2004), 11.

tunings that finally integrated sonority of thirds into the scale. Well-temperament did not achieve the absolutely uniform intervallic distribution of equal-temperament, but approached it in the most important of ways. It made the modulation to remote keys possible. The term in Germany at the time for such tuning was *Gleichschwebende temperature* (equal beating temperament).[8] Among other protagonists of well-tempered tuning was Andreas Werkmeister (1645-1706), whose system of tuning Bach seemingly adopted or assimilated to his own.[9] There are reasons to believe that Bach used well-tempered tuning and that he mastered the art of tuning himself to adjust the instruments as necessary. The *Nekrolog* (Bach's obituary) includes a description of the sound achieved by Bach tempered "so purely and correctly that all keys sounded well and pleasantly".[10] Some scholars have also speculated a hidden meaning behind the engraving of the frontispiece to the first volume of the WTC to represent the tempered proportions of the keys used by Bach in tuning his instruments (Example 1).[11]

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8. Nigel Taylor, "The III Tempered Piano", *Tuning, Temperamenta and Bells*, accessed April 7, 2014, http://www.kirnberger.fsnet.co.uk/Temps3.htm.

9. Werkmeister's tuning subjected the pure fifths of just intonation to slight adjustments in favor of more sonorous intervals of thirds, while also allowing slightly irregular intervals of thirds in many varieties of color. The purity of the intervals is tempered unequally in the well-tempered system of tuning in varying proportions. The ultimate equality of all intervals is achieved by the equal temperament system of tuning used today. Owen Jorgensen, *Tuning: Containing the Perfection of Eighteenth-Century Temperament, the Lost Art of Nineteenth-Century Temperament, and the Science of Equal Temperament*, (Michigan State University Press, 1991); Thomas Tapper, "The "Wohltemperirte Clavier"," *Etude: The Music Magazine,* Volume 4, January, 1886, Google E-book, 28; Owen Jorgensen, *About the Temperament used by J. S. Bach and Others*, Frank French personal page, accessed April 18, 2014, tunersart.com/jorgensenontemperament.pdf; Stuart Isaacov, *Temperament: How Music Became A Battleground For The Great Minds Of Western Civilization* (Random House LLC., 2009), Google E-book; Pierre Lewis, *Understanding Temperaments,* personal page, accessed August 28, 2014, http://leware.net/temper/temper.htm#_nr_308.

10. Emery, *The Nekrolog*, 49.

11. Tamar Halperin, "The Ongoing Quest For Bach's Temperament," *The Julliard Journal,* (2009).

Example 1. The upper section of the cover page to WTC Bk. 1 with an engraved ornament featuring a curlicue. The pattern of the circular flourishes is spaced as if to approximate the mathematical proportions of the Well-tempered tuning.

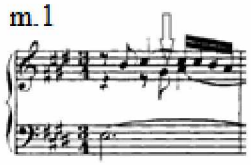
While the meaning behind the engraved ornament remains to be speculated and does not transmit an exact mathematical value, it only seems logical to assume that the visual scheme must relay the title of the work.

Prelude and Fugue No. 9 in E major, WTC Book 2

The prelude is in binary dance form in $\frac{3}{4}$ meter. Imitative passages approximate a ricercare style and compliment the stretti of the fugue. It follows an overall harmonic arch seen in a dance from tonic to dominant and return to tonic. Bach makes use of the hemiola and syncopation to create a strong rhythmic profile closest to that of the Baroque *corrente*.[12] The point of imitation in the first measure demonstrates the points of rhythmic importance (Example 2).

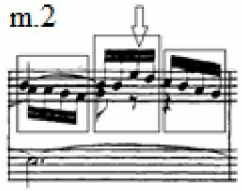
12. *corrente*, It.; *courante,* Fr.. Baroque stylized dance having a characteristic rhythm of alternating 3+3 and 2+2+2 division of beats and heavy use of syncopation. The Italian style *corrente* is generally quicker than the French *courante*.

Example 2. The use of hemiola in m. 1 of Prelude No. 9, Bk. 2 (WTC).



Bach uses a notation consistent with the $\frac{3}{4}$ time signature to group the continuous sixteenth notes in the second measure. However, he suggests a dual metric partition with a mid-measure octave displacement of a scalar descent (Example 3).

Example 3. The use of hemiola in m. 2 of Prelude No. 9, Bk. 2 (WTC)



Siglind Bruhn observes features of the Baroque *courante* in this prelude, but fails to observe a distinction in tempo appropriate to the Italian style *corrente.*[13] Running passages suggest a quicker tempo consistent with the Italian style. Ironically, Bruhn's interpretation of the tempo for the prelude, ♩=100, is the fastest one found (♩=80 being most common). Herman Keller puts this prelude in the category of a movement from a

13. Siglind Bruhn, *J. S. Bach's Well-Tempered Clavier,* University of Michigan Personal Pages, accessed April 18, 2014, http://www-personal.umich.edu/~siglind/wtc-ii-09.htm.

suite most resembling the *pastorale*, with a slower tempo and sustained notes in the bass.[14]

If the two interpretations are combined to represent a pastoral dance, the prelude shows a parallel with the prelude in the same key from the first volume. Prelude No. 9 in E major from Book 1 of WTC is a *siciliana* or *pastorale* with a similar tempo to its slightly different ($\frac{12}{8}$) meter. Both preludes open with a pedal point on 'E' and an almost identical middle voice and a similar melodic contour (Example 4). Marjorie Wornell Engels notices the unmistakable resemblance of the tenor voices in both preludes in E major of WTC.[15] As the middle voice of the prelude under study (E major, Bk. 2) is a tonal transposition of the theme in the upper voice, i.e. its imitation in ricercare style, the main theme itself reveals this secondary relationship to Bach's earlier music. Such homage to his own music, as well as several other sources discussed further, is at the heart of this work. It is strange how Bach achieves such a culmination of plethora of influences to create this authentically beautiful pair.

Next Page: Example 4. Similar pedal point and melodic contour of both preludes in E major from Bk.-s 1 & 2 (WTC).

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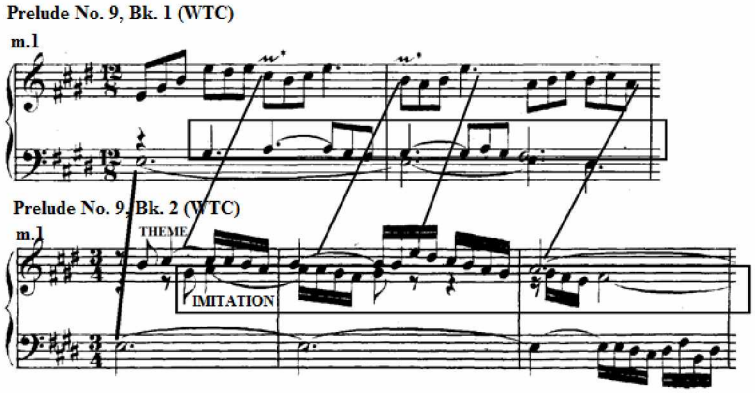
14. Herman Keller, *The Well-Tempered Clavier by Johann Sebastian Bach* (NY: W. W. Norton & Company Inc., 1976), 156.

15. Marjorie Wornell Engels, *Bach's Well-Tempered Clavier: An Exploration of the 48 Preludes and Fugues.* (North Carolina: McFarland & Company, Inc., Publishers, 2006), 76.

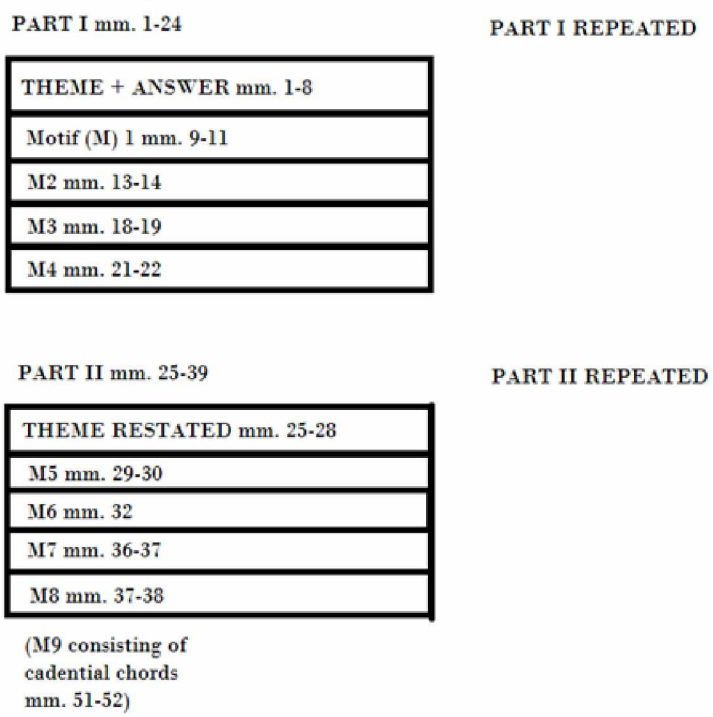


Bach incorporates new motives after the entrance of the theme. The motives appear in stretti, or in fragmentary development. In each of the halves of the prelude, Bruhn identifies four motives that follow the introduction and the restatement of the theme (Example 5).[16] In other analyses by Frederick Iliffe and Herman Keller, the categorization of motifs and themes is different and heretofore omitted. In fact, one can go so far as to consider the beginning two notes in rising step a fundamental motif from which all motives are derived in the prelude and the fugue, as well as the E major pair from WTC Book 1.[17] Thus, Siglind Bruhn's classification of motives shows but one possibility, rather convenient to demonstrate the diversity.

Next Page: Example 5. Thematic structure of the Prelude No. 9, Bk. 2 (WTC) according to Siglind Bruhn.

16. Siglind Bruhn, *J. S. Bach's Well-Tempered Clavier,* University of Michigan Personal Pages, accessed April 18, 2014, http://www-personal.umich.edu/~siglind/wtc-ii-09.htm.

17. Engels, *Bach's Well-Tempered Clavier,* 78.

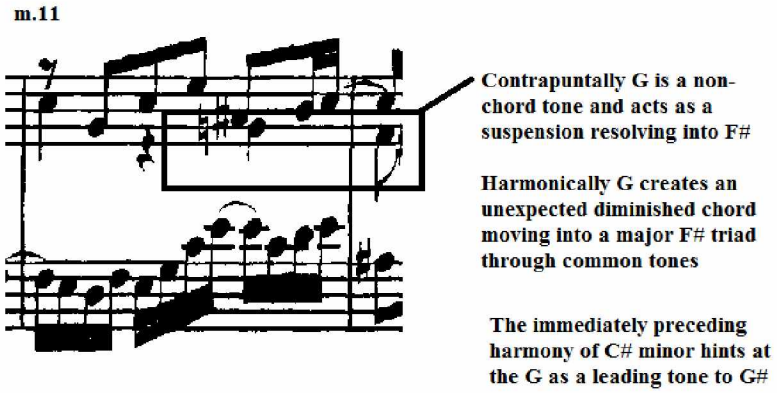


The prelude has an asymmetrical design, as seen above, consistent with Baroque style.[18] The theme is truncated in the restatement by a half. There is also a greater importance placed upon harmonic progression in fifths in the first half of the prelude. The main theme first appears in the tonic key of E major, and is repeated in the middle voice in a fugal matter on the dominant tone of B. While motific material clearly establishes B major as the new key, the theme concurrently and passively continues as a tonal transposition lacking a raised seventh (A#). The lowered leading tone of the dominant key (Mixolydian) is characteristic of Bach and also appears in the variations of the first

18. As is widely known, the word Baroque carries a connotation to misshapen and asymmetrical forms. Used as a derogatory term at its conception, it literally translates as a 'misshapen pearl'. Barry Sandywell, *Dictionary of Visual Discourse: A Dialectical Lexicon Of Terms* (Ashgate Publishing Ltd., 2011), 165.

counter-subject of the Fugue.[19] Bach advances further harmonic progression in the motifs through a secondary dominant, F# melodic minor (mm. 9-10), and into C# minor (mm. 10-11). Then he quickly backtracks and changes the quality of the minor tonalities to F# major followed by B major (mm. 12-13). It is an elaborate sequence, the height of which may be seen in m.11. Bach writes a common tone chord transition with a 'G' to 'F#' as if to hint on a further dominant relationship from C# minor to a G# tonality, while not quiet reaching it (Example 6). He has now gone past the enharmonic possibilities of the circle of fifths.

Example 6. Prelude No. 9, Bk. 2 (WTC) suspension in m. 11 and its tonal implications.

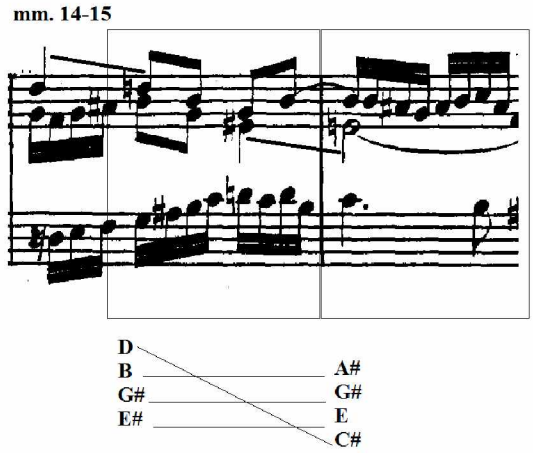


A different rate of harmonic change within the individual voices creates an incredible feat of harmonic display (Example 7). Bach uses contrapuntal non-chord tones or suspensions within the counterpoint very effectively. This is what captivates most in Baroque music and is so masterfully executed in this work. There is an inner harmony in

19. Hugo Riemann, *Analysis of J. S. Bach's Wohltemperirtes Clavier (48 Preludes and Fugues)*, Vol. 2, trans. J. S. Shedlock, (London: Augener Ltd.), 69.

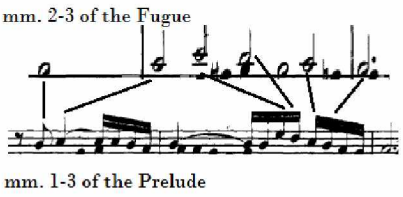
all the four voices of the counterpoint created by their moving towards individual respective harmonic goals.

Example 7. Prelude 9, Bk. 2 (WTC) The harmonic fingerprint in the contrapuntal voices in mm. 14-15 is a series of consecutive diminished and half diminished chords and an illusion of double suspensions.



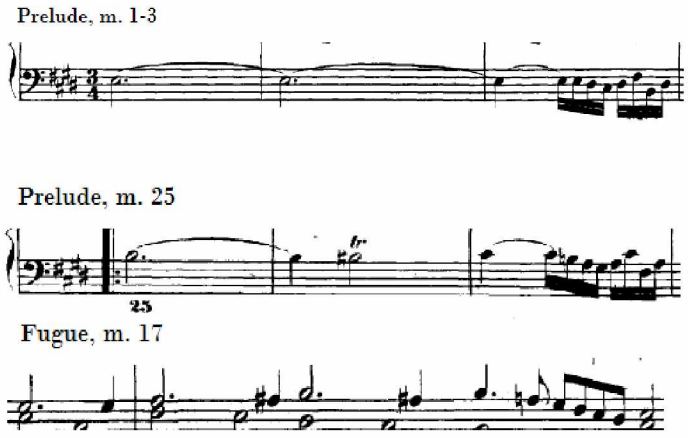
Connections within the preludes and the fugues of the same pair are also common throughout the complete WTC. Herman Keller emphasizes the importance of this to the cyclical nature of WTC, although he deems it harder to discern in the second volume. Keller notes a similarity between the pitches of the answer to the fugal subject to the subject of the Prelude (Example 8).

Next Page: Figure 8. Similarities between the answer of the Fugue and the theme of the Prelude.



It seems, the main theme of the Prelude draws everything together by being derived from important themes without a direct reference outside the Prelude and Fugue. The theme of the Fugue, discussed further in the paper, has its own important relationship to other musical sources. Several other observations support the close relationship between the Prelude and the Fugue. The second section of the Prelude has a pedal point similar to the opening measures (Example 9).

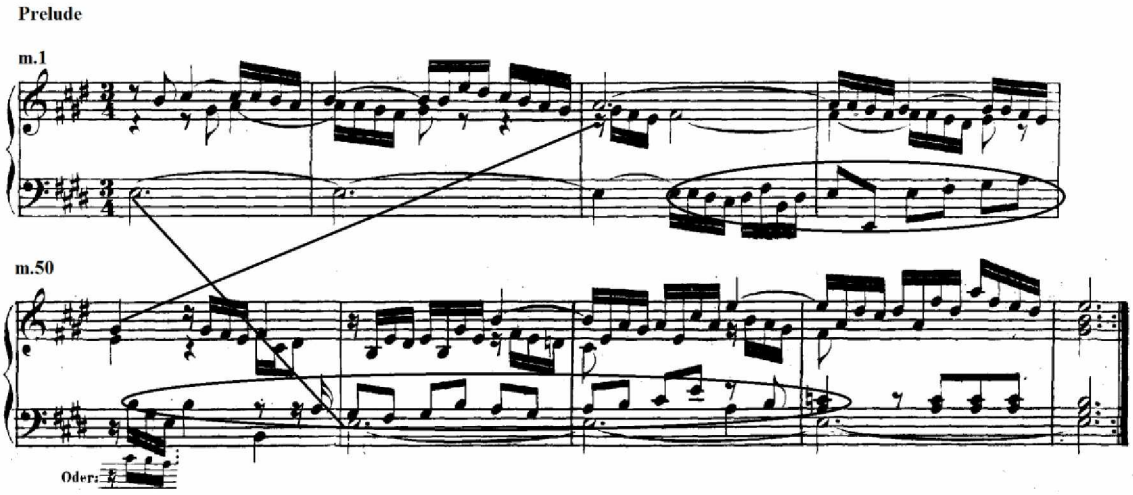
Example 9. Recurring texture in the Prelude appears again as a countersubject in the Fugue.



It is different in pitch and is broken by chromaticism that is accentuated further by a trill. Similar chromatic rise in longer note values and a brief descent in eight notes is seen in

one of the countersubjects of the fugue (Example 9). The closing measures in both the prelude and the fugue come full cycle and return to their respective opening material (Example 10). This is especially apparent in the fugue, as the first countersubject does not appear in its original form until its return in the recapitulation.

Example 10. Closing measures of the prelude reference the opening material. Bach achieves a similar cyclical unity in the fugue. The first countersubject in the fugue is disguised by fragmentation and modification and seems altogether absent from all of the episodes until the recapitulation.



The formal structure of the fugue is shown in Example 11 in accordance to an analysis by Siglind Bruhn. The four-voice fugue has an illusion of being a triple fugue due to new countersubjects within one of the episodes (Example 14). One has already been shown above to derive from the opening pedal point of the prelude. The other is also chromatically built. Both new countersubjects are introduced simultaneously in contrary motion, as if in inversion. They are also not subjected to extensive development in the manner of secondary themes of a triple fugue.

Example 11. The formal structure of the fugue is shown here consistent with the analysis by Siglind Bruhn.

EXPOSITION mm. 1-9
Episode 1 mm. 9-16
Episode 2 mm. 16-23
Episode 3 mm. 23-35
RECAPITULATION mm. 35-43

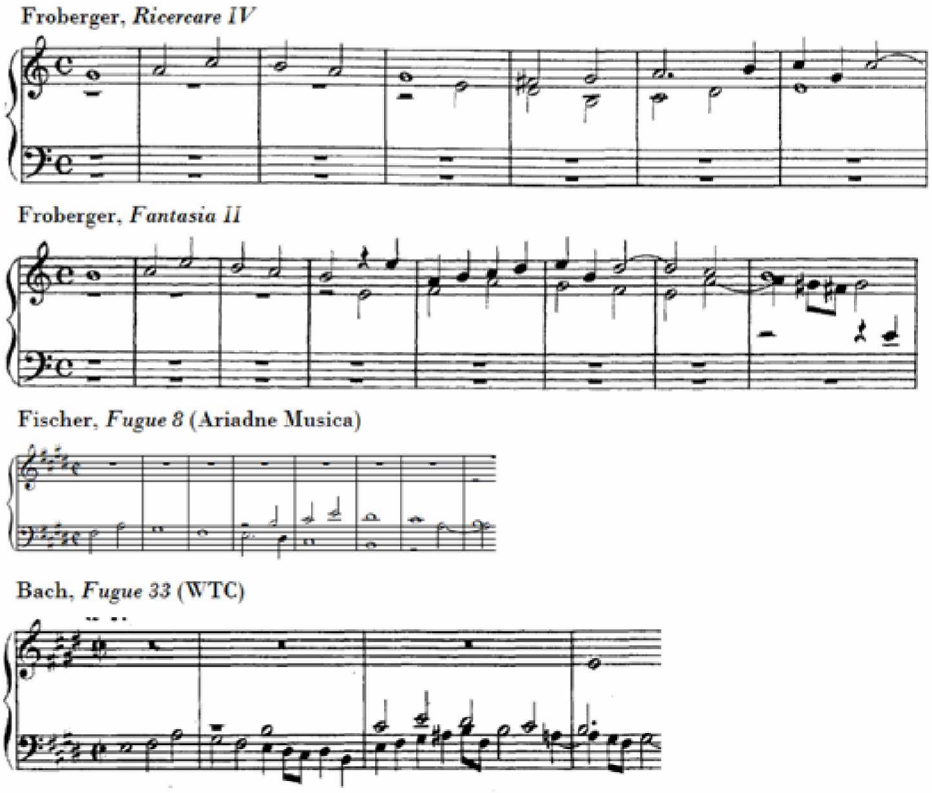
The subject of the fugue consists of five notes and is a "musical archetype, underlying also the melody of *L'homme armé,* appearing in the *Gradus ad Parnassum* of Fux, and providing the subject of the finale of Mozart's Jupiter Symphony (KV 551)."[20] The brief subject is derived from earlier musical sources leading back to Gregorian chant. From its original sources way back in time, it was used by other composers before Bach. Froberger's *Fantasia No. 2* and *Ricercar No. 4* both appear in manuscript sources of extant music, and show the use of the same theme. Bach's fugue subject is rhythmically identical to the one in *Ricercar No. 4* by Froberger.[21] The fugal theme is in the same key in the brief *Fugue No.* 8 from a collection of twenty preludes and fugues in ascending order (first published in 1702) titled *Ariadne Musica* by Fischer. The various sources are presented in Example 12 for comparison. Bach most likely became familiar with the

20. Johann Joseph Fux (1660-1741) was born in Austria; completed *Gradus ad Parnassum* (Steps to Mount Parnassus) in 1725, as a two part pedagogical work on intervals and counterpoint. Herman Keller, *The Well-Tempered Clavier by Johann Sebastian Bach* (NY: W. W. Norton & Company Inc., 1976), 158.

21. Cecil Gray, *The Forty Eight Preludes and Fugues of J. S. Bach* (Oxford University Press, 1988); David Ledbetter, *Bach's Well-Tempered Clavier: The 48 Preludes and Fugues* (GB: The Bath Press, 2002), 279.

second revised publication of *Ariadne Musica* made in 1715.[22] The fugue under study was possibly revised several times and exists in the London manuscript in the hand of Anna Magdalena (1701-1760), Bach's second wife, copied from an almost illegible autograph copy.[23]

Example 12. Comparison of the thematic archetype used by Bach, as it appears in different sources.

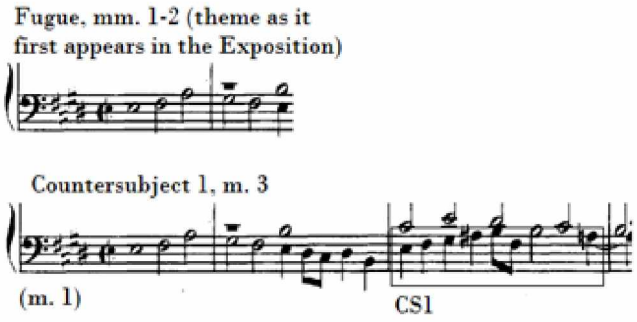


22. David Ledbetter, *Bach's Well-Tempered Clavier: The 48 Preludes and Fugues* (GB: The Bath Press, 2002), 280; Richard D. P. Jones, *The Creative Development of Johann Sebastian Bach, Volume II: 1717-1750: Music to Delight the Spirit* (Oxford, UK: Oxford University Press, 2013), 21.

23. David Schulenberg, *The Keyboard Music Of J. S. Bach* (Routledge, 2013), 255.

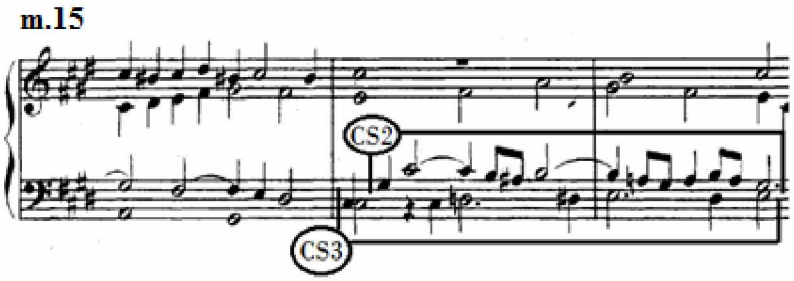
The fugal Exposition introduces the subject in the bass (m. 1), the answer in the tenor (m. 2), and the first countersubject in the bass following closely the consecutive subject entries (Example 13).

Example 13. Thematic make-up of the Exposition.



Inclusive of the first Episode are subject entries in stretti, and modification and fragmentation of the first countersubject. The first Episode is a Counter-Exposition, although Bruhn does not label it as such, because the answer first and then the theme are both presented in stretti in all four voices. Two new countersubjects are added in the second Episode (Example 14).

Next Page: Example 14. Two new countersubjects in Episode 2 of the Fugue.



The third Episode is truly the most developmental. It features the theme in all voices modified and diminished, in the distant key of F# minor, and incorporates fragmented material from earlier in the fugue. Contrapuntal motion and stretti abound, briefly culminating into a chorale texture for half a measure (m. 29). The whole fugue can be imagined as a chorale in the Renaissance practice of *Stile Antico*. Bach revised an original time signature of 𝅗𝅥 nevertheless preserving the measured stately tempo. Samuel Wesley is known to have called this fugue 'The Saints of Glory'.[24]

Piano Sonata No. 20, D. 959 in A Major by Franz Schubert (1797-1828)

Franz Schubert's piano sonatas remained practically banned from the concert hall during his life. Reflecting back upon history, the times did not break Schubert, but made him. He pursued the sonata genre and realized its possibilities continuing the legacy of the great L. V. Beethoven. The last three sonatas, completed months after Beethoven's death and before his own, were one of the last works he performed in public.

24. Fuller-Maitland, *The '48': Bach's Wohltemperirtes Clavier, Book II*, 18.

Sonata D. 959 was completed in September of 1828 along with two other sonatas, but possibly worked on for several months prior. The three sonatas of 1828 were dedicated by Schubert to Hummel. However, Anton Diabelli (1781-1858) rededicated them to Schumann upon their publication in 1838.[25] The three sonatas are different in character and represent the keys of C minor, A major and Bb major. Similarities between the movements of the sonatas include first movements in sonata-allegro form, slow movements in song form, a minuet or scherzo with trio, and variations in rondo form. Schubert premiered these sonatas himself shortly after their completion at a private gathering on 27th of September in 1828.[26]

Movement I: Allegro

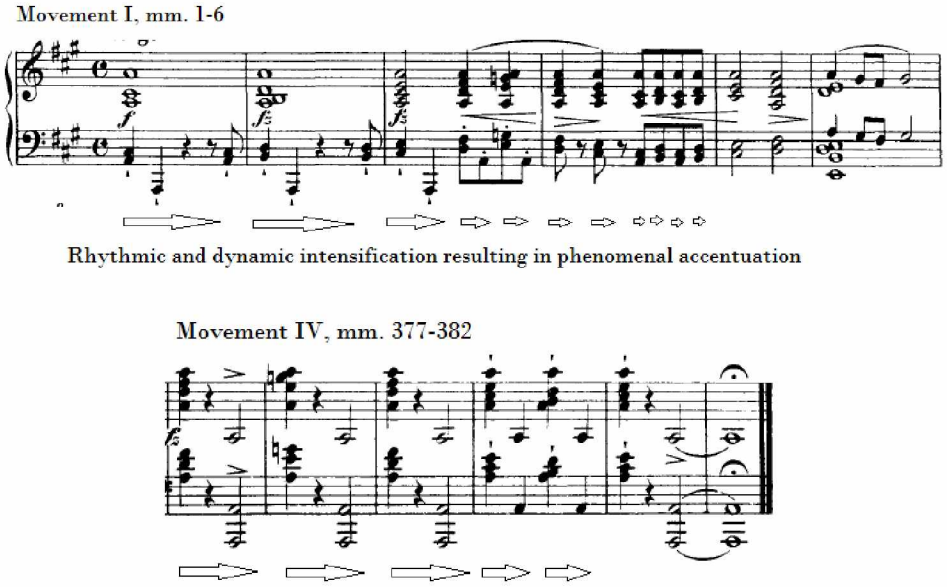
The first movement is in Sonata-allegro form. The Exposition is conventional and moves from tonic to dominant through its secondary dominant. Several textures dominate in the introduction (mm. 1-15). The opening measures follow parallel motion between hands that include octave doublings, long arpeggios, scales and sequences. In the first six measures, two measures of whole note chords resound before a half note length chord, followed by quarter and eighth length chords in rhythmic diminution (mm. 1-4). The rhythmic intensity that builds up across these four measures towards the closing of the phrase is supported by the increasing dynamic (Example 15). Philip Radcliffe notes a similarity in the opening statements of Schubert's late works, in particular the immediately preceding sonata in C minor. Schubert begins both sonatas in a low register

25. William S. Newman, *The Sonata Since Beethoven* (NY: W. W. Norton & Company Inc., 1972), 202-218.

26. Otto Erich Deutsch, *The Schubert Reader: A Life of Franz Schubert in Letters and Documents* (NY: W. W. Norton & Company Inc., 1947), 808.

that climbs higher and explodes in a downward scale or arpeggio.[27] However, while Radcliffe thinks that the opening measures do not play an important role in the overall scheme of the sonata, Charles Fisk remarks otherwise. Fisk notes that an earlier sonata in A minor, D. 537, also closes with a reflection upon its opening material.[28] The cyclical correlation between the opening measures and the closing measures of the whole sonata is unmistakable (Example 15).

Example 15. Opening measures of Movement I: Allegro and closing measures of Movement IV: Rondo.



27. Philip Radcliffe, *Schubert Piano Sonatas* (British Broadcasting Corporation, 1967), 39.

28. Ibid., 45; Charles Fisk, *Returning Cycles: Contexts for the Interpretation of Schubert's Impromptus and Last Sonatas,* ed. Joseph Kerman (California: University of California Press, 2001), 222.

It is not unusual for Schubert to put a structural emphasis on the opening measures of the Exposition. This earlier sonata is particularly interesting in the discussion of the A major sonata, because a theme from the second movement of D. 537 sonata appears in the last movement of the A major sonata, as mentioned several times throughout this paper.[29]

The opening introduction and the following thematic material of the Exposition (mm. 1-131) are symphonic in character and have phenomenal accentuation. Emilios Cambouropoulos defines phenomenal accents as those "which are due to local intensification such as dynamic stress, high or low register, long notes, harmonic changes and so on".[30] These accents are unlike structural, cadential or metrical accents on strong beats. They appear on the surface due to culmination in metric changes, dynamic accents, rhythmic complexities, etc. at points of important musical events. A sonorous symphonic sound is capable of creating greater range of dynamic changes and registral timbres, and creates stronger references to phenomenal accents. The symphonic character throughout the sonata is also consistent with the incredible contrasts in dynamics, their frequent changes, and range from triple fortes to triple pianos with all the variations in between. The pianist must at least be able to differentiate between the four basic dynamics (*pp-p-f-ff*) and go to the extreme of distinguishing the more extreme dynamics (*ppp, fff* and articulation markings in all of these dynamics).[31] Once again, the opening measures of

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29. Fisk, *Returning Cycles*, 301.

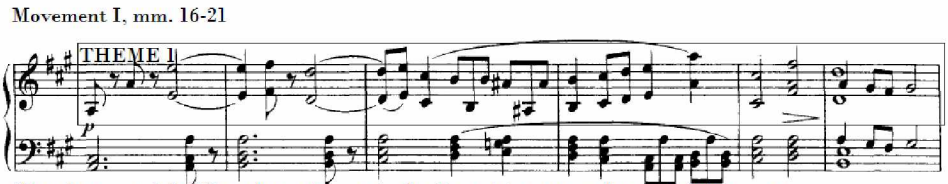
30. Emilios Cambouropoulos, "Musical Rhythm: A Formal Model For Determining Local Boundaries, Accents and Metre in a Melodic Surface," accessed April 18, 2014, http://users.auth.gr/emilios/papers/rhythm_Springer_1997.pdf

31. Brian Newbould, ed., *Schubert the Progressive: History, Performance Practice, Analysis* (Ashgate, 2003).

the first movement and the closing measures of the last movement show similar phenomenal accentuation in a strong cyclical gesture (Example 15).

The first theme of the exposition enters in m. 16. It sounds together with a rhythmic variant of the introduction (Example 16). It is appropriate to label this melody's continued development and integration with the introductory material together as a first thematic area.

Example 16. First thematic area of the Exposition section of Movement I: Allegro

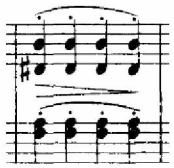


Charles Fisk tags the first theme as the objective voice, in opposition to the subjective digressions in transitional passageworks. The transitional passage in mm. 28-54 is contrapuntal and dependent on the first thematic area. The second theme enters in the dominant key of E major in m. 55. The second thematic area has more vocal characteristics in contrast to the first. Fisk labels the character of the second theme, which establishes the dominant key, in objective agreement with the first theme. According to Fisk, the second thematic area stands in a stronger opposition to subjective "tonalities and tonal procedures that arise from the chromatic wedge" between the unified tonic and dominant tonalities of both thematic areas.[32] The melody of the second thematic area

32. Fisk, *Returning Cycles,* 210.

mostly displays metric (vs. phenomenal) accentuation and is sometimes doubled. The accompaniment is in Alberti Bass figurations and the dynamics are less contrasting. The symphonic character remains in the background represented by a technique specific to string instruments that may also be used in vocal music. It is distinguishable at the onset of the second theme. The more regular pulse, also in the second theme, is very appropriate for the use of the *Bebung* in the accompaniment, as is its more vocal character (Example 17).

Example 17. Example of tenuto notation creating a reference to *Bebung* technique in second theme of Exposition (Movement I).



The first and second themes are unified in "representing a single composite tonal domain – a kind of objective stratum – in this movement … supported by their sharing the same thematic material".[33] In support of this, Fisk reviews that both Ivan F. Waldbauer (1923-2012) and Alfred Brendel (1931-) have recognized the second theme as a new version of the first, as seen by an ascending bass and accompanying thirds.[34] Motives that derive from the first and second thematic areas in the Exposition further reappear in cyclical gestures later in the piece. From the beginning, Schubert presents two opposing poles of

33. Ibid., 210.

34. Ibid.

the objective and subjective voices and integrates cyclicism that will develop further to reference memory in music, reflecting upon itself in variation until the end. The following transition and the closing to the Exposition appear as a premature Development with heavy use of previous thematic material.

Schubert dispenses with the first thematic material almost altogether in the Development and relies entirely on the second thematic area. Only certain textural glimpses are evident from the first thematic material in the Development. He continues with the idea of ornamenting the second theme and enriches it with many harmonic modulations. If the glorious opening of the Exposition was not evident enough, the Development relays clearly a pastoral air that continues throughout the Sonata. Hans Gal remarks that "background being mirrored in the music can be taken literally in Schubert's case". In the Development, this is observed both in the emergence of background ornaments, *Bebung* and melodic ornamentation, as the dominating textures and in the treatment of harmony. The Development opens quietly in C major. The texture changes to a constant chordal accompaniment derived from the *Bebung* accompaniment of the second theme until the Recapitulation. Schubert reiterates motific material of the second thematic area, modulates it, fragments and develops it into longer melodic phrases. All the while, he creates a forward harmonic drive through the constant shifting between tonal areas of C Major, B Major, C minor and A minor. There are also elements that foreshadow the second movement. An example of this is the accenting of *tenuto* notes on weak beats to create an effect of a sigh (mm. 171-172). The two note slurs in the second movement create much the same effect. Perhaps the idea can be traced back to the opening measures of the movement, where the extended tonic 'A' finally resolves to its

leading tone on 'G#', for the first time introducing the effect of the sigh in a half tone descent. The contrapuntal writing of the first thematic area appears subdued in the Development. The upper voice splits into separate lines (mm. 130-140) and reunites in unison in scalar passagework (mm. 141-142, 146-147).

The Recapitulation (mm. 198-329) section lasts one hundred and thirty-one measures, identical in length to the Exposition (mm. 1-131), and is followed by an additional twenty-eight measures of Coda (mm. 330-357). In m. 219 of the Recapitulation section, the first thematic area appears in the parallel minor key of A minor, a tonality familiar from the Development section. Schubert commences the Recapitulation section with reiteration of the opening material of the Exposition, which also appears in the Coda in a much softer dynamic, *pp*, as an afterthought, echo, a distant toll or memory. Hans Gal puts this gesture in a strong church style. He emphasizes that

> Schubert's peculiar relationship to a landscape, to an open-air background which, though it can be felt everywhere, defies exact definition. … Everywhere in the Austrian countryside the traveler finds places of devotion: crucifixes, wayside shringes, memorial plaques commemorating a fatal accident, chapels by the roadside or at a cross-roads, or a *Waldandacht,* a place for prayer at a clearing in the woods, with pictures of saints attached to the trees and a few pews. Here, in the alpine air of this sonata movement, one might imagine such a *Waldandacht,* the expression of an unaffected, not in the least ostentatious piety, such as is so beautifully and spontaneously revealed in Schubert's masses."[35]

Schubert was not particularly religious. The gesture is more appropriately interpreted in the context of the pastoral character of the piece and the unmistakable characteristics of the Austrian landscape. Also true to descriptions of landscapes, is the technique of near-quoting of the previous material, as it is used again in the following movements.

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35. Hans Gal, *Franz Schubert and The Essence of Melody* (London: Victor Gollancz Ltd, 1974), 115-116.

Movement II: Andantino

The Andantino is in three part (A-B-A') form. From a survey of the complete piano sonatas by Schubert, it is apparent that the character of variation that this movement exhibits is more common to the earlier sonatas. The Rondo form of the last movements seems the one that Schubert labored to master the most. Movements in Rondo form are either missing or absent from the earlier unfinished sonatas. It is unclear why Elliot Jordan Prescott choses to characterize this movement as a First Rondo appearing before the fourth movement full Rondo.[36] In my opinion, it is more effective to recognize the variation technique within the small ternary song form. Considering the parallels with the second movement from the earlier A minor sonata D. 537 offers some respite to Prescott's claim. Schubert reuses the theme from the second movement Rondo of the A minor (D. 537) sonata in the fourth movement Rondo of the A major sonata (D. 959). The second movement Andantino of the A major sonata (D. 959) also shows some motific similarities to the same movement from the earlier sonata. Thus, the Andantino movement foreshadows the connection to the earlier sonata before the last movement Rondo. Upon further inspection, the movement takes an expanded rounded binary form due to the shortened return of A. Several features of this expanded rounded binary form allude to the sonata-allegro form, particularly the harmonic variation of the theme in the relative key and the proportional length of the A section resembling a possible repeat of an exposition section (more characteristic of earlier sonata style).

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36. Elliot Jordan Prescott, "A study, analysis and recital of the last two piano sonatas of Franz Schubert: A major (D. 959), B flat major (D. 960)" (ED.D. diss., University of Michigan, 1976), 57.

The movement has on occasion been described as a *barcarolle* due to its rocking meter.[37] The designation may be limited to the A section and its return, because of the highly contrasting character of the middle section. It is in $\frac{3}{4}$ meter with an accompaniment that places a heavy emphasis on the second beat. *Pilgerweise*, composed in 1823, is in the identical key of F# minor, a *siciliana* in character in $\frac{6}{8}$ meter, and employs a similar contour.[38] Schubert laid the precedents to the tonal structure not only in this song, but elsewhere in the Wanderer Fantasy (F# minor, C# minor), *Gretchen am Spinnrade* (fleeting use of relative major in the Andantino). In the middle section, another correlation may be drawn to one of Schubert's songs. Alfred Brendel (1931-) associated the contrasting "feverish paroxysm" of the middle section to Schubert's song *Der Doppleganger* due to the similar dynamic and gestural extremes. Numerous other songs and instrumental compositions have been compared to this movement and the sonata as a whole. It is clear that Schubert's unique tonal language is perceptible evermore in the last sonatas. Charles Fisk has gone to great lengths to demonstrate the parallels in tonal and contextual contexts in this Sonata.[39] One thing may be emphasized with most certainty, that this is the most reflective movement within the sonata and its tonal language wanders through keys alluding to perhaps the strongest of Schubert's extra-musical connotations, the Wanderer exploring desolation, lament, always knowing happiness through tears, but facing the unavoidable fate in death.

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37. Fisk, *Returning Cycles*, 222.

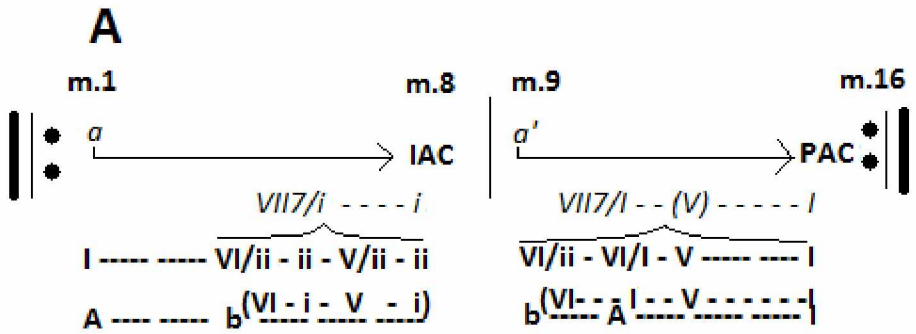
38. Christopher H. Gibbs, ed., *The Cambridge Companion To Schubert* (NY: Cambridge University Press, 1997), 162.

39. Fisk, *Returning Cycles*, 218-224.

Movement III: Scherzo: Allegro vivace – Trio: Un poco piu lento

The Scherzo is in sectional rounded binary form ||: A :|| ||: B A' :||. It is in A Major. Both parts of the Scherzo conclude on the tonic with an authentic cadence. Section A of the Scherzo forms a parallel progressive period of two eight measure phrases. The first phrase modulates into a brief cadence in b minor (m. 8). The root progression is by the interval of second. The harmonic progression in both of the phrases is similar and follows a tonic-submediant-dominant-tonic trajectory. This also creates a disguised harmonic progression from a major seventh to the tonic (Example 18).

Example 18. Outline of Scherzo, mm. 1-16.



David Damschroder provides the following translation from theoretical writings of Johann Philipp Kirnberger (1721-1783). The excerpt sheds some light onto the gradual expansion of the basic tonic and dominant progression into a four chord harmonic trajectory.

> An expansion into four chords could result in the progression A-B-E-A, where B relates to E as E relates to A. This dual relationship may obey tonal constraints – with minor B chord and major E chord, in conformity with the A Major key signature – or it may be shaped into an exact parallelism by raising the B chord's

> third. (The modified B chord is now often called "V of V" to acknowledge its transformed state.)
>
> Yet the adjacent roots A and B form a major second, a problematic interval for succession because no common tones link the two chords. Since Rameau's time a routine means of averting that problem has been to imagine, or to pursue, the circuitous route of a descending third followed by an ascending fourth, which both assures common tones and welcomes chromatic inflection … The progression thus has grown to A-F#-B-E-A. Successive roots form a descending third and three descending fifths, all favored intervals.[40]

Damschroder goes on to notice that "many analysts of Schubert's time would have interpreted the ascending-second root succession … as a truncation of A-F#-B".[41]

The carefully planned harmonic structure is reinforced with occasional ornamental grace notes, which are also examples of the wondering improvisational character of the Scherzo. The contrasting improvisational character of the second movement as if glows through the cracks. These seemingly insignificant notes pour into the second section of the Scherzo to signal the sudden onset of new tonalities. Their protruding harmonies stitch the movement. The harmonic whimsy exhibits a cyclical continuity from the fantasia-like improvisatory and rhapsodic second movement. The grace notes in m. 7 and m. 11 affirm the 'G-natural' and the 'F-natural' tones, but are playful ornaments between strongly accented beats. At the onset of the second section, the order is reversed and moves through 'F-natural' (m. 17) and 'G-natural' (m. 22, m. 26) into C-sharp minor (m. 34). The opening grace note of the second section announces the 'F-natural' note before the C Major can be clearly discerned. Measures 38-49 form a parallel progressive period. The first phrase moves through a Neopolitan harmony in

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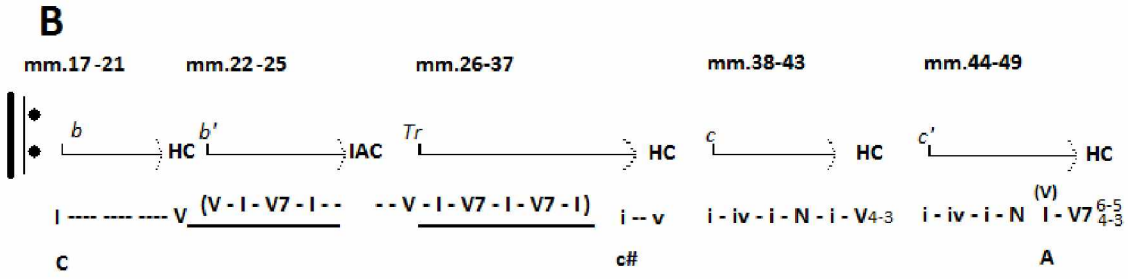
40. David Damschroder, *Thinking about Harmony: Historical Perspectives on Analysis* (Cambridge: Cambridge University Press, 2008), pg. 105.

41. Ibid., 108.

context of the C-sharp Minor to reach a half cadence in m. 43. The grace notes occurring on 'D-sharp' sustain the C-sharp tonality and avoid a premature emphasis on the subdominant of the tonic key A Major. In the second phrase (mm. 44-49), the grace notes succumb to a more structural 'D-natural' that forms into a half cadence in A Major (Example 19).

Example 19. Outline of Scherzo, mm. 17-49.



> Charles Fisk acutely points out the nature of the tonal digressions from the tonic.
>
> Rather than emerging as the stations of a purposeful tonal course, the principal tonalities of this Scherzo – C major, C# minor, and A major in its return – seem to befall the music. Thus the movement proceeds in the manner of free association: it is like an improvisation in which common tones and motivic resonances bind disparate, heterogeneous gestures and tonal regions together in a sounding stream.[42]

As Fisk notices, the dominating tonal areas of the Scherzo do not have a strong tonal function. These tonalities "become ends in themselves" and are "no longer heard as departures", because they cannot underlie a tonic or a dominant function as they would in

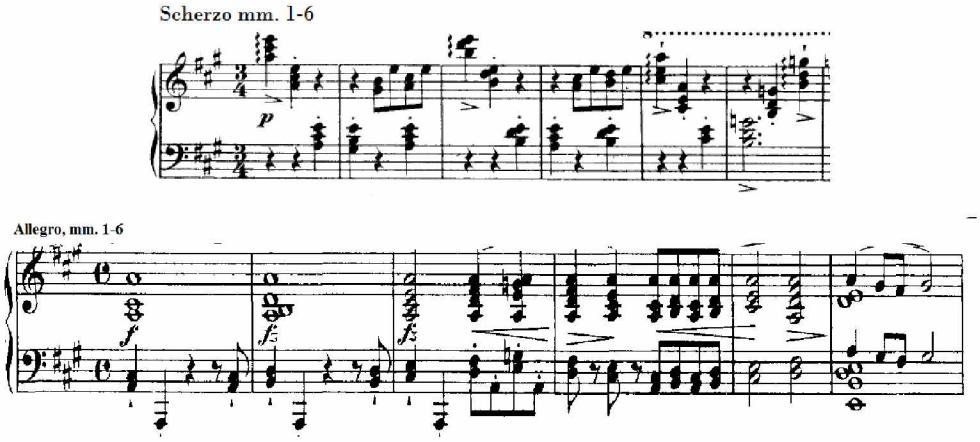
42. Fisk, *Returning Cycles,* 13.

Schenkerian analysis.[43] Instead, they emphasize cyclical elements within the sonata that seem otherwise surprising, because they draw on earlier material most resembling original contexts. Although each instance of cyclical reoccurrence does not come with such a surprise as claimed by Charles Fisk (more credit should be given to the success with which Schubert integrates cyclicism), his summation of different types of cyclical elements seems all-encompassing.

> this movement returns to material of the earlier movements in three distinct ways: through the near-quotation of a striking musical gesture, through a new configuration of explicitly recalled motives, and through the recollection of tonal stasis in a chromatically derived, third-related key.[44]

The falling octaves and the harmonies of the beginning six measures of the Scherzo are analogous with the opening of the first movement (Example 20).

Example 20. Opening measures of Movement III: Scherzo and Movement I: Allegro

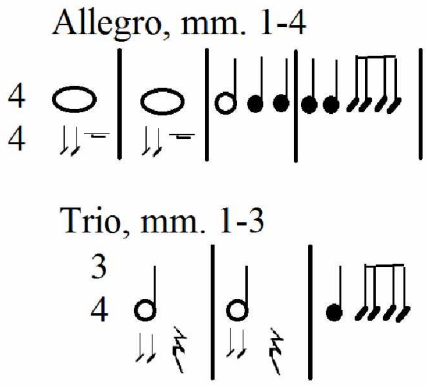


43. Ibid., 17-18.

44. Ibid., 16.

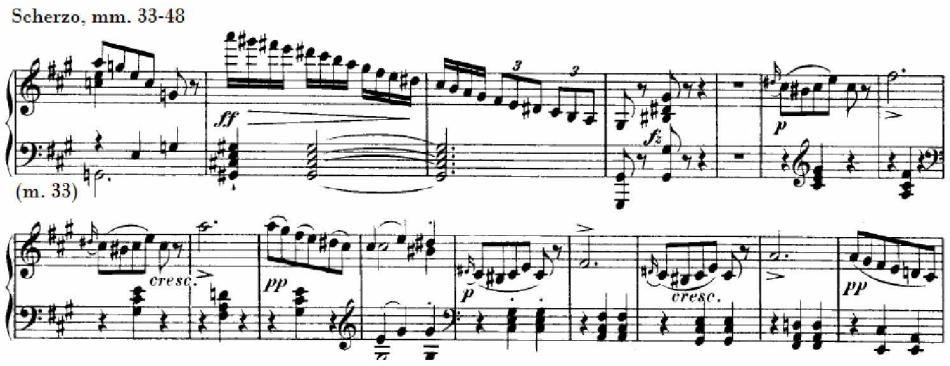
The Trio also draws heavily on the rhythm from the opening of the first movement. It has the familiar rhythmic diminution progressing towards the end of the phrases, as well as similar rhythmic subdivisions (Example 21).

Example 21. Opening measures of Movement I: Allegro and Movement III: Trio.



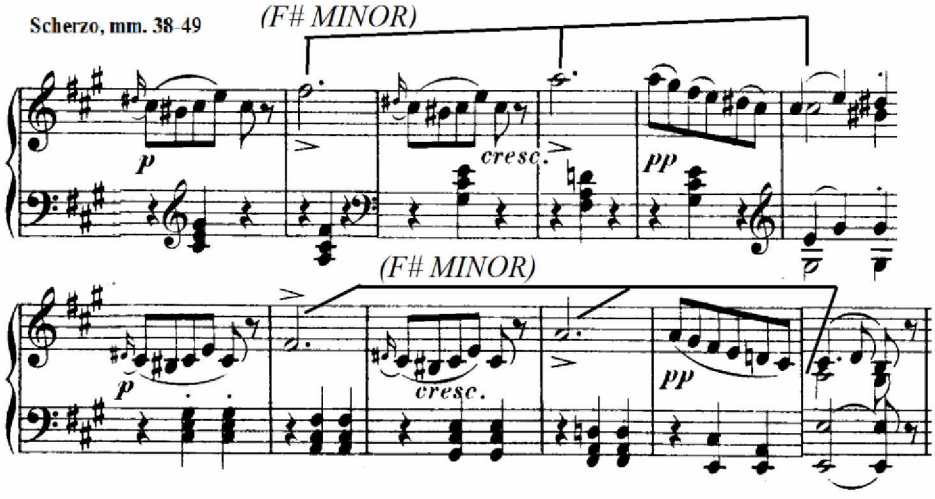
Measures 22-33 of the Scherzo are tonally static with a dominant pedal point in the newly established C Major. The development of the first movement similarly opens with a static bass in C major. The second section of the Scherzo makes heavy use of the material from the second movement. The transition into C-sharp minor ends in a rapid descending scale with a sudden *ff* dynamic and an evaded tonic. This outburst of the descending scale ending on a dominant recalls mm. 107-108 of the second movement (Example 22).

Next Page: Example 22. Movement III: Scherzo. Near-quoting of the material from the second movement in m. 34 and onwards.



After a measure of silence, the undulating motif with a heavy second beat of the Andantino reappears in C-sharp minor. This familiar motif appears in C-sharp minor, but outlines an F-sharp minor harmony, which recalls its original key from the second movement before it reestablishes itself in A Major (Example 23).

Example 23. Movement III: Scherzo. Referencing the original key of F# minor in the returning motif.



The quickly changing harmonies add to the gaiety and the lively pace and resonate with the style of the Viennese waltz. The Viennese waltz carries three beats per measure. The $\frac{3}{4}$ meter creates a quick waltz. This is not to be confused with the Modern slow waltz that carries the more usual $\frac{3}{8}$ meter connotation to the dance. Utilization of dance character within the sonata form is not unusual for Schubert. One may note the resemblance in key of the preceding sonata in C minor to the Beethoven's *Diabelli Variations* Op. 32. Schubert also completed a set of variations on the *waltz* by Diabelli (D. 718) along with numerous other dances. Another reference to the *waltz* is found in the Trio. The Trio is in D major. It may be noted that only one of the solo sonatas for piano by Schubert is written in the key of D major. Coincidentally, in the Sonata in D Major D.850, the use of "[the] Biedermeier Waltz in the Scherzo reveals Schubert's interest in dance forms."[45]

In two different scholarly analyses of form of the Scherzo and Trio, the individual parts of the movement are analyzed differently as binary or ternary, and also disagree with the here forth chosen designation as a rounded binary. Warren Thomson and Elliot Jordan Prescott disagree on the binary or ternary organization of the individual Scherzo and Trio sections within the larger ternary Da Capo form of the movement. It may be derived from the analysis by Warren Thomson, that the bar lines with repeats have a rudimentary role in defining the form as binary. Elliot Prescott acknowledges the return of the opening material in the Scherzo as a section within a three-part song form, as if to disregard the sectional repeats. Prescott is consistent to ascribe the three-part song form

45. Barbara Fast, "An analysis of Schubert's Sonata in Bb (op. 960), Prokofiev's Sonata No. 5 (op. 38), Bartok's Concerto No. 3, and Corelli's 24 keyboard pieces" (master's report, Bethel College, 1975), 4.

to the Trio as well, just as Thompson assigns the binary form to both the Scherzo and Trio.

The character of a dance continues into the Trio, but unlike the busy quick waltz – it has a more pastoral character. The first beats are always clearly defined, with the exception of one instance of a stronger second beat. The coupling of the first and second beats or the third and first beats as strong-weak pairs is very indicative of a dance character. A weaker or silent preparatory beat is always necessary between steps to catch a breath and to create a strong rhythmic profile. Shifting of register is so saturated that it creates a penetrable illusion of a grand expansion. The harmonic trajectory through the major subdominant followed by a minor subdominant enforces the pastoral character. Hatten's description of the pastoral characteristics in Schubert's music and general rules of manifesting pastoral character in music are a case in point. The Trio exhibits

> an underlying principle, by analogy to pastoral literature: *simplicity as opposed to complexity.* ... Emphasis on subdominant harmony as well as modulation to the flat side is consistent with what might be considered a second fundamental principal of pastoral expression in music: *mollified tension and intensity.* … In Schubert still others suggest the monumental and the timeless, two further markers of an ideal, and hence pastoral, space and temporality.

The effect of the monumental and timeless grandiosity is reflected in the distorted proportions of the Scherzo. The return of A is 30 measures long compared to the original 16 measures. Therefore, repeats must be taken into account so that A is 32 measures rather than 16. This way, the length of A' seems more proportional to that of A. Although, the return of A resembles a written out repeat in its length, it keeps in the spirit of the second reprise in its irregular phrasing. Following the slightly modified restatement of A, A' fragments and tapers off into a Coda.

Movement IV: Rondo

The sheer length of this Rondo compared to the simplicity of its material is enough to evoke a strong sense of pastoral charm. The Rondo is structured as ABA-C-ABA-Coda. This Sonata-Rondo form was a favorite of Beethoven's. Philipp Radcliffe remarks that the plan of Schubert's Rondo closely follows that of Op. 31 No. 1 by Beethoven.[46] As already mentioned, Schubert reuses an earlier theme from A minor sonata, D. 537. Such extensive reshaping of previous compositions into new works only occurs in Schubert's late instrumental works, as noted by Hans Gal.[47] Both themes are presented here for comparison in Appendix A. Charles Fisk solidifies the importance of the opening measures of the Allegro to the cyclical unity of the whole sonata when he acutely points out the extended tonic 'A' resolving into its leading tone 'G#' once again in the beginning of the Rondo (mm. 1-4).[48] In addition to this, it has already been shown that the last measures of the Rondo make yet another reference to the opening of the Allegro (Example 15).

The first theme is in A major comprised of two sections, each eight measures long (mm. 1-16), and is immediately repeated in varied form (mm. 17-32). Charles Fisk gives the familiar designation of the first theme of the Rondo in A major as the objective voice of the composer, just as in the first movement. Yet another similarity exists, however, in rhythmic association to previous themes and movements in the sonata. It is worthy of the reader's attention for, once again, it creates a stronger understanding of the cyclical

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46. Radcliffe, *Schubert Piano Sonatas*, 48.

47. Gal, *Franz Schubert and The Essence of Melody*, 170.

48. Charles Fisk, *Returning Cycles,* 207.

gestures. The first theme of the Rondo is built upon the same syncopated pulse as the first theme of the Allegro; the rhythmic similarity is also true of the second themes in more regular pulse (Appendix B).

The Development section of the Rondo modulates through a series of minor keys (A, E, B, C#, F#) and may be compared here to Fisk's concept of digressions into the remote subjective stratum. It opens with the first theme in A minor, similar to the quoting of the first theme in parallel minor at the end of the first movement. Schubert strives towards maximum saturation in texture similar to the chromatic buildup of the rhapsodic middle section in the Andantino. In measure 212, the first theme returns in the contrasting tonal quality of F# major and is immediately repeated in the home key of A major. The second theme returns in m. 258 and stays in the home key, affirming this movement in true Sonata-Rondo form.

Alberto Evaristo Ginastera (1916-1983), Danzas Argentinas Op. 2

Alberto Ginastera was an Argentinian composer born in Buenos Aires. The composers who influenced Ginastera's early successes were I. Stravinsky (1882-1971), C. Debussy (1862-1918), B. Bartok (1881-1945), and Latin composers. By his own account, Ginastera described his early career (1927-1948) in the style of 'objective nationalism'.[49] Ginastera received a traditional music education at the Williams and Buenos Aires National Conservatoires.[50] This led him to first learn the vernacular

49. "Sierra Chamber Society Program Notes," accessed Aptil 18, 2014, https://www.fuguemasters.com/ginaster.htm.

50. Daniel Balderston, Mike Gonzales, Ana M. Lopez, eds., *Encyclopedia of Contemporary Latin American and Carribean Cultures* (Routledge, 2014), 647.

traditions before deeper ventures in new directions. Through his conservatoire education, Ginastera came to appreciate the quintal and quartal harmonies of Debussy. In 1936, upon Stravinsky's visit to Buenos Aires, Ginastera was already deeply indebted to the kinetic intensity and percussive primitivism of *The Rite of Spring*. During the last period of his life, Ginastera presented a somewhat eclectic character as a composer writing in neo-expressionist style imbued with a unique lyricism. He absorbed a variety of styles from A. Copland (1900-1990), A. Webern (1883-1945), indeterminacy and aleatoric music, Italian operatic trends, and a newfound connection to Catalan heritage.[51] *Danzas Argentinas* of 1937 is a work composed in the formative years of Ginastera's compositional output at the Buenos Aires conservatoire. It is rooted in the vernacular tradition of the gaucho culture and folklore. The suite may be described as a triptych of stylized dances.

I. Danza del Viejo boyero (Dance of the old Herdsman)

(Dedicated to Pedro A. Saenz)

Danza del viejo boyero, is in combined song-dance strophic form. Unlike the other dances, it is monothematic, and, similar to the following dances, uses variation as developmental technique. This is more of a song characteristic, as is the use of limited amount of pitches for the tonal framework of the piece. The strophic song form is representative of the genre of *cancion*. The most basic of vocal songs, the *cancion,*

51. Deborah Schwartz-Kates, *Alberto Ginastera: A Research and Information Guide* (Taylor & Francis, 2001).

follows a strophic structure accompanied by a single antecedent-consequent phrase.[52] Measures 1-8 present the main thematic material in two phrases in antecedent and consequent relationship. The first phrase (mm. 1-4) is marked *p*, and the second phrase (mm. 4-8) is *piu p*. Elsewhere, the phrases appear in similar relationship with each other, where the second phrase is marked by a softer dynamic from the first (*mf/p*, mm. 41-48; *pp/piu pp*, mm. 62-70). *Danza del viejo boyero* does not have a lyrical sentimental melody. An overpowering rhythmic utility is at the heart of the piece recalling patterns of some native dances.

A ternary division of episodes is overlaid by a binary division in dynamics. The proportions of the first episode and the dynamic arch create a two part form, while the main subject entries fall into three episodes (Example 24).

Example 24. *Danza Del Viejo Boyero.* A structural outline.

Ouline of the structure of the *Danza Del Viejo Boyero*

EPISODE 1 mm. 1-41	mm. 1-41 p - - - - - - - - - - - - - ff
EPISODE 2 mm. 41-62	mm. 41-82
EPISODE 3 mm. 63-82	mf - - - - - - - - - - - pp

52. Don Michael Randel, ed., *The Harvard Dictionary of Music*, 4th ed. (United States of America, Harvard University Press, 2003), 455.

The length of the episodes is such that they approximate a rounded binary or sonata form while lacking the thematic diversity. The first Episode (mm. 1-41) culminates in steady rhythmic drive to *ff, rit. molto,* exactly midpoint from the end of the piece. The measures that follow contain two more subject entries, i.e. episodes, and fall to a final *pp* dynamic in waves of changing *rit* and *a tempo.*

Some native songs specific to the Argentine region are *Vidala, Vidalita, Triste, Milonga, Estilo,* and *Tonada.*

> "The *Vidala* and the *Vidalita*, or little *Vidala*, grew up among the Gauchos … coming from the Spanish word, "vida". That is, the song is a little fragment out of Life. Each *Vidalita* is made up of endless verses … The rhythm of the Vidalita is usually either 2/4 or 4/4, and of the *Vidala* a three part beat. … Joaquin V. Gonzalez says that the *Vidalita* belongs especially to the season of the year when the yellow fruit of the algarrobo tree is ripening, for then the people on the ranches get out their guitars and drums, and the girls their gayest costumes and ornaments, and every one makes merry."[53]

The description certainly fits the character of the piece. It is very brief, with a descriptive title about a native character of the Pampas (the rich vast plains) and three verses of the theme.

Rhythmic complexity shows strong influences of indigenous dances. The dual dance-song character, the hint of simple quadruple or duple meter in the opening material, and the nostalgic conclusion, are in particular characteristics of the *tango* and the *milonga*. However, the influences of the *tango* are the most overlooked in Ginastera's works. The similarity between different indigenous dances creates some ambiguity in identifying the rhythmic variants. The *tango,* nevertheless, acted as a precursor to some

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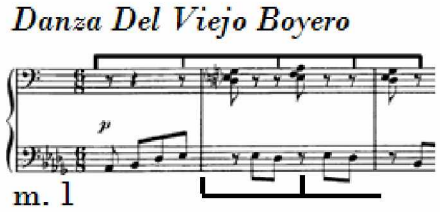
53. Eleanor Hague, *Latin American Music: Past and Present* (1934; repr., Detroit, Michigan: Blaine Ethridge-Books, 1982), 68-69.

of the most observable dance rhythms present in this dance. Therefore, its connection is important. Although most of the dance creates rhythmic variants of the triple meter, the augmented duple or quadruple meter is overlaid across the beginning few measures in the main thematic material (Example 25).

Example 25. *Danza del Viejo Boyero.* Imposition of quadruple meter.



The *tango* and the *milonga* have similar meter. *Tango,* the staple of Argentine music, sprung in rural lower class society before it spread wide and rose to the liking of the aristocracy. The two dances combined in the 1880s to form *tango-milonga.* The verses of the *milonga,* as Gabriela Maurino (author of *Tango and Milonga: A Close Reltaionship*) notes, are "octosyllabic quartets structured in a musical period of eight measures in 2/4".[54] At the opening of *Danza del Viejo boyero,* the four-beat grouping of the chords in the upper voice suggests the abovementioned subdivisions and is distinguished enough to be subjected to such interpretation. The bi-rhythmic character contrasts the steady eighth notes in $\frac{6}{8}$ meter in the bass with an imposed $\frac{12}{8}$ division in the

54. Gabriela Maurino, "Tango and Milonga: A Close Relationship," Avlon Tutors, 2001, accessed April 18, 2014, http://www.nytutoring.com/libertango/articles/Tango_Milonga.html.

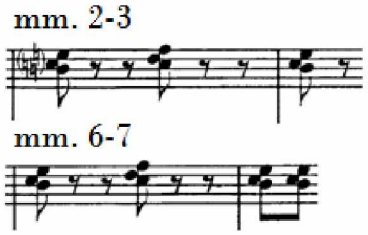
right hand (Example 25). Maurino writes, "the main characteristic of the tango milonga (both slow and fast) is the presence of the rhythmic patterns of the rural milonga" with characteristic patterns such as the one provided in the Example 26.

Example 26. *Danza del Viejo Boyero.* Milonga rhythmic pattern.

These patterns are augmented and modified, but in similar proportions to the ones occurring in mm. 2-3 (antecedent phrase), and mm. 6-7 (consequent phrase) in the *Danza del viejo boyero* (Example 27). The *milonga* is a "song-and-dance style", and

> "the word *milonga* itself means "words" or "verses" … The terms *milonga* has several meanings, often leading to some confusion: it can refer to either the dance or the song, to the venue where these are performed, or to a social event that includes *milonga* dances but also waltzes, *habaneras*, and especially *tangos*".[55]

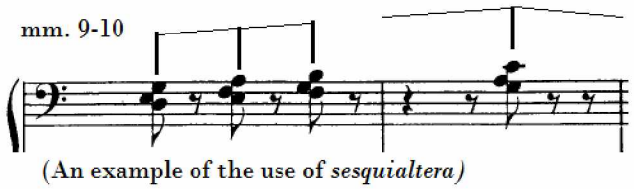
Example 27. *Danza del Viejo Boyero.* Variants of Milonga rhythm.



55. Mark Brill, *Music of Latin America and the Caribbean* (NJ: Prentice Hall, 2011), 351.

Rhythmic references to both the *malambo* and the *zamba* are discernable between reentries of the main thematic material. The *malambo* was traditionally danced only by men before it developed to add a feminine touch. The herdsmen were known to abandon their flock to break into this virile dance.[56] The *sesquialtera*, the Latin equivalent of the hemiola, is the alternating meter of $\frac{3}{4}$ and $\frac{6}{8}$ common to the *malambo*, and the *zamba*.[57] A short transition (mm. 8-10) from the theme to the developmental section of the first Episode utilizes the *sesquialtera* (Example 28).

Example 28. *Danza del Viejo Boyero.* Example of the use of sesquialtera within Malambo rhythm.



The *zamba* is a dance imbued with both duple and triple meter figurations with a motoric accompaniment.[58] Measures 12-41 show elements of the *zamba* through the constant eighth note beating in the left hand and the metric displacement of the downbeat in the upper line, which creates a $\frac{3}{4}$ emphasis within a strong $\frac{6}{8}$ meter.

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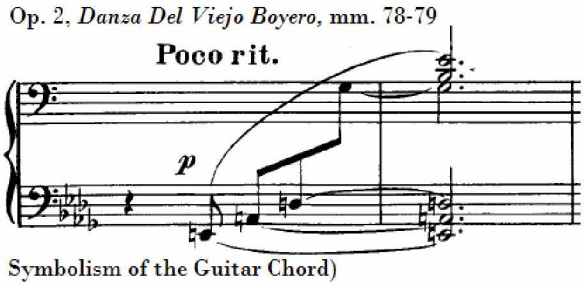
56. Ann Bernard, "Argentinian Dance – Malambo, Zapateo and Boleadoras: The Malambo," personal page, accessed April 18, 2014, http://www.annbernard.ca/english/malambo.html.

57. Francis Davis Pittman, *A Performer's Analytical Guide to Indigenous Dance Rhythms In The Solo Piano Works of Alberto Ginastera* (ProQuest, 2006).

58. Ibid.

Danza del viejo boyero is written in bimodal key throughout. The right hand is in E Phrygian mode devoid of any accidentals in the key signature. The left hand is in pentatonic mode. The juxtaposition between the chromatically adjacent natural and flat keys creates a jarring struggle from the beginning. However, chordal relationships are built on pure and simple quartal harmonies. The quartal harmonic relationship is important to this piece. At the very end, Ginastera inserts the most striking example of Creole (person of European descent born in Spanish America) influence on his music. Throughout his life, Ginastera favored immensely the sonority of the guitar chord with its quartal harmony between the strings.[59] The pitches in mm. 78-79 are an emulation of the guitar strings tuned to E-A-D-G (Example 29).

Example 29. *Danza Del Viejo Boyero.* Emulation of guitar strings.

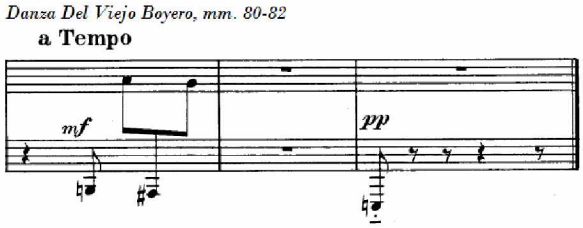


The tonal tension resolves to this final chord followed by a short three bar of teasing dominant to tonic (b – e) gesture. Ginastera makes us aware of the energetic bimodal contrast that dissipates into the calm Guitar chord. By ending with a cadential gesture (V-I), Ginastera alludes to traditional harmonies, which have the characteristic shifting

59. Carlos A. Galviria, "Alberto Ginastera and The Guitar Chord: An Analytical Study" (master's thesis, University of North Texas, December 2010).

between dominant and tonic often in both major and minor keys. The single note E leaves the quality of the implied harmony ambiguous and does not completely lose touch with the important E-Phrygian mode (Example 30). While the two (bitonal and tonal keys) seem awkwardly misaligned in our minds, they offer a respite on either spectrum of the symbolic guitar jest of mm. 78-79. The piece symbolically transcends its bimodal character. Despite the modern techniques and rhythmic complexity, this early music by Ginastera remains deeply rooted in tonal tradition.

Example 30. *Danza del Viejo Boyero.* Teasing dominant to tonic gesture in the closing measures.



II. Danza de la moza donosa (Dance of the Beautiful Maiden)

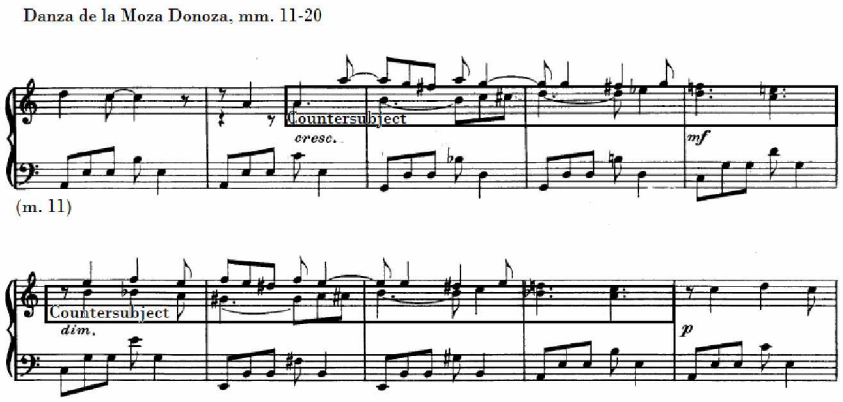
(Dedicated to Emilia L. Stahlberg)

Danza de la Moza Donoza has two thematic areas. Just like the previous dance it is in three part form, but this time in ternary A-B-A' rather than in variations of monothematic material. However, it still incorporates variation technique within its individual sections.

A three bar introduction is followed by the entrance of the first theme (mm. 4-11). Eight measures long, this theme is in the familiar antecedent-consequent phrase structure.

Measures 12-19 show a contrapuntal treatment of the theme with an accompanying countersubject in its own eight measure phase (Example 31). A brief Coda closes the A section.

Example 31 *Danza de la Moza Donoza.* Treating of the main theme with a countersubject.

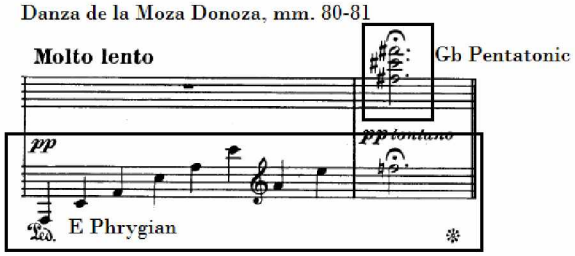


The $\frac{3}{4}$ metric emphasis within the $\frac{6}{8}$ meter is more persistent in the middle section (mm. 24-52) inclusive of the second thematic area. The role of the *sesquialtera* is to heighten the intensity at approaching a climactic point. The dynamic intensity and chromaticism build up to a climax at the end of the B section. In this middle section, quartal harmonies and octaves double the melodic material of the second thematic area, while the accompaniment sequences in descending fifths.

The pure intervals later transition back into accompanying thirds, doubling the melody at the return of the opening theme in m. 62. Despite the frequent accidentals prevalent throughout, the piece is predominantly in A minor. The closing two measures, therefore, stand out in a surprising transition into E Phrygian mode and enharmonically

spelled Gb Pentatonic mode. This anticipates the return of the bimodal key in the following dance, and references the exact tonal make-up of the previous dance (Example 32). This is a cyclical gesture, and also is a reminder of the unresolved tension between the two modes. Ginastera addresses this lingering dissonance in the next movement.

Example 32. *Danza de la Moza Donoza.* Re-emerging of bimodality in closing measures.



III. Danza del gaucho matrero (Dance of the Arrogant Cowboy)

(Dedicated to Antonio De Raco)

This last dance of the triptych again follows the tradition of stylization of Argentine folk music. It is the furthest of the three from the style of intimate salon music in its technical virtuosity. The character of the *gaucho* is the "landless native horseman of the plains", who inhabits "the pampas, the rich heartland of the nation".[60] The rich gauchesco tradition was greatly cultivated and represented by the generation of composers

60. Deborah Schwartz-Kates, "Alberto Ginastera, Argentine Cultural Construction, and the *Gauchesco* Tradition," *Musical Quarterly*, 2002.

immediately before Ginastera. Gauchos were criminals on the run, their stories were often tragic, and their image was romanticized and heroic.

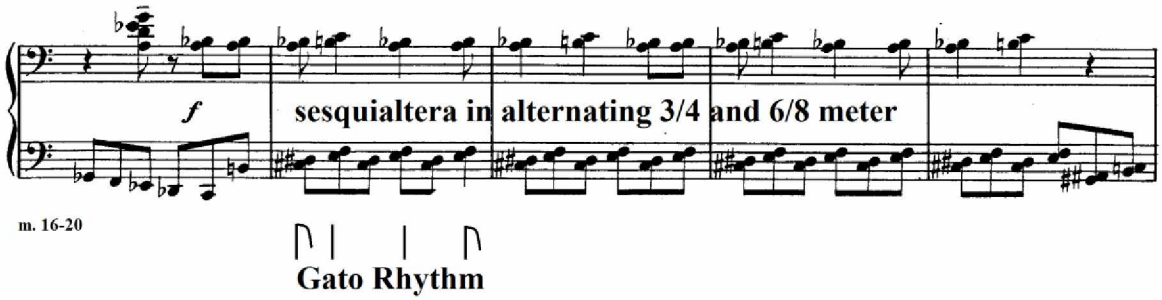
Danza del gaucho matrero is in three broad sections and uses variation technique to develop several thematic areas. Section 1 extends through m. 32. It opens with the first thematic area (mm. 1-16) built in contrary motion and strong motoric rhythmic pattern. The motoric rhythm continues in the left hand to the end of the piece, while the right hand has more varied rhythmic types. In the opening measures, the rhythm is most befitting of the *malambo*; in it "the gauchos formed a circle in the center of which the most intrepid one started a frenzied rhythm of **zapateo** – strike with the shoe that makes remember the gallop of the horse."[61] The most representative music genres of the Gaucho repertoire were *payadas* and *milongas*.

> As with most songs derived from Spanish traditions, they are usually in *decima* or *copla* form, with octosyllabic lines and strict rhyming schemes. A key element of the *payada* is its improvisatory nature: two *payadores* often engage in a singing duel called *payada de contrapunto*, designed to showcase their verbal and musical virtuosity. It is the vocal counterpart of the competitive *malambo* dance.

Ginastera utilizes a mixed rhythm of the *malambo* and the *gato* in the second thematic area (mm. 17-32) (Example 33).

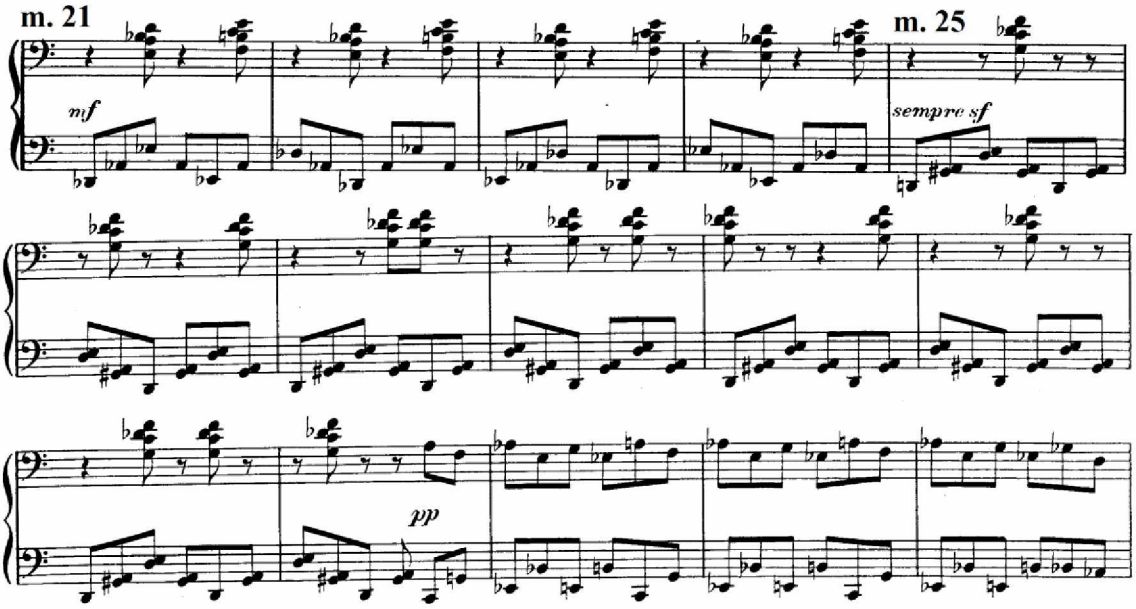
Next Page: Example 33. *Danza del Gaucho Matrero*, mm. 16-21.

61. Ann Bernard, personal page.



This is followed by a period of developing the second thematic material. In mm. 21-24, intervals of third above and fourth below are added to the upper line, and the left hand accompaniment is modified through enharmonic spelling. Measures 16-20 and mm. 21-24 form a sentence with the following eight measures (mm. 25-32), which continue the development of the second thematic material through transposition; both the right and left hand harmonies appear transposed up by a half step (Example 34).

Example 34. *Danza del Gaucho Matrero*, mm. 21-35.



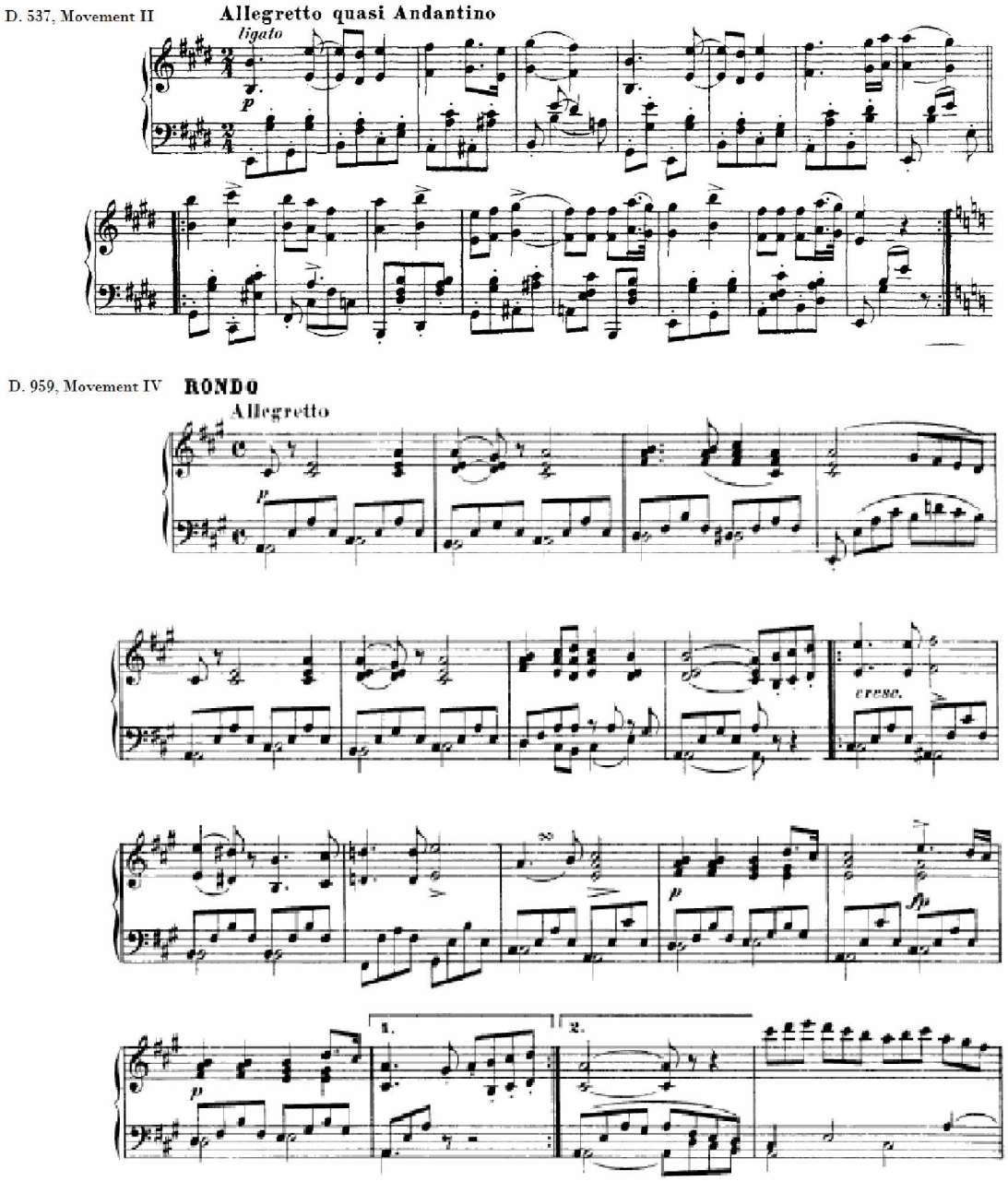
In mm. 32-56, the second entry of the first thematic material is followed by the similar return of the second thematic material. Measure 57 concludes with a three and a half octave glissando, arriving at an astounding double-forte dynamic in C major.

What follows is a highly developmental utilization of the *sesquialtera* rhythm and different modes in both alternating and simultaneous manner. In m. 58, the upper line has a melodic contour for the first time in the piece and is doubled in intervals of thirds below to be harmonized in all major triads. The lower line is predominantly in C Major. The regular phrasing is replaced with alternating measures in $\frac{6}{8}$ and $\frac{3}{8}$ meter, further augmenting the horizontal hemiola. The C major tonality briefly contrasts the pentatonic mode starting in m. 71. However, in m. 104 (marked by *A Tempo*, *violente*), the bimodal harmony changes to alternate in broader brush-strokes between C Major and A-flat Major keys.

The third and final re-entry of the first thematic area in m. 154 begins a synopsis of the whole piece. Previous thematic areas, harmonic and rhythmic variants are restated, as if in written out modified *Da Capo*. The final measures span more than six octaves in glissandos, reach *ffff* dynamic, give directions to the performer to play savagely, and close with a single measure of rest. The conglomerate of bimodal keys and tonalities resolves into a resounding C Major, its effect exalted by the secondary leading tone 'F#', followed by the dominant tone 'G' resolving into the tonic 'C'.

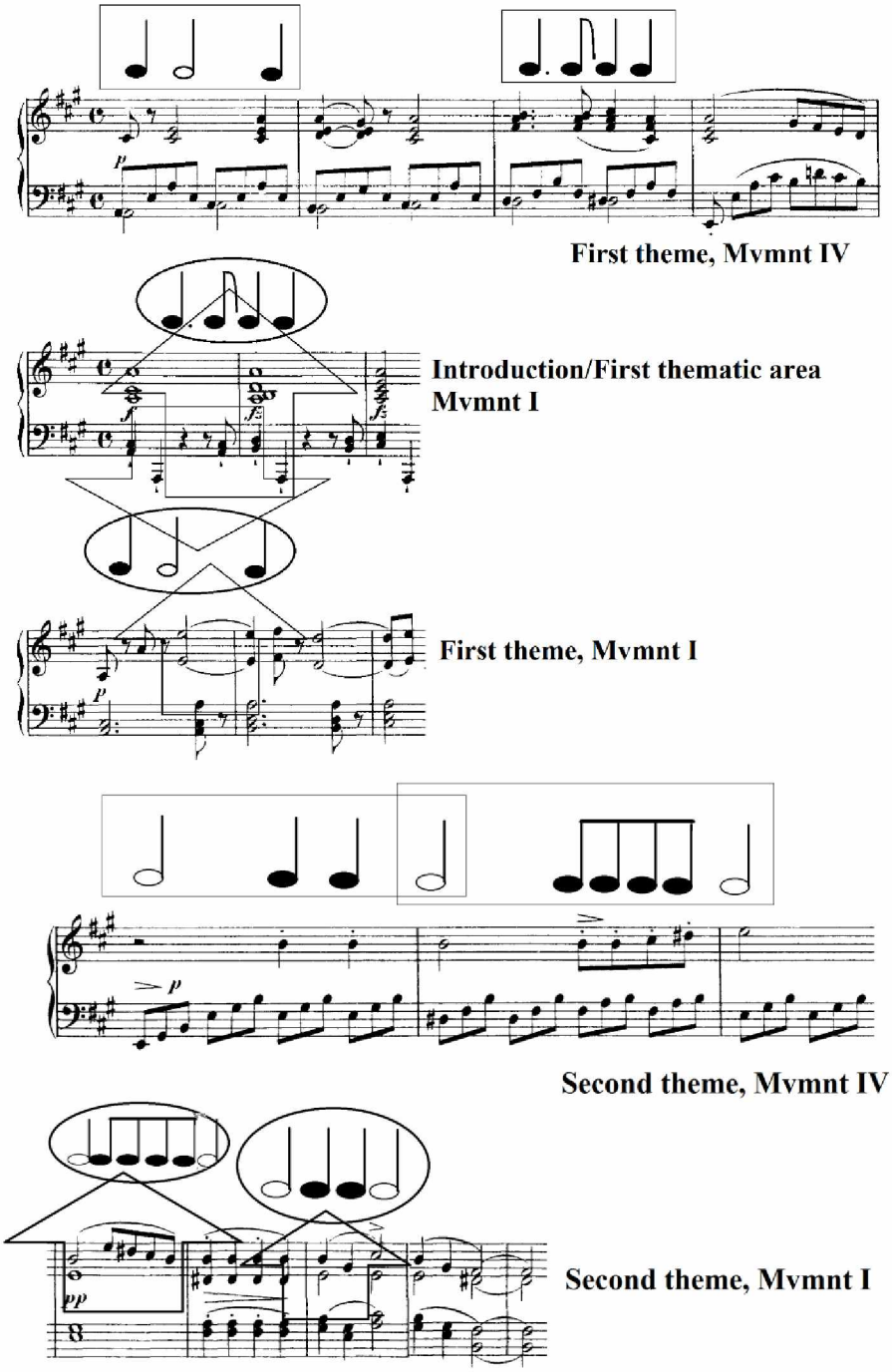
Appendix A

Comparison of themes from Piano Sonata D. 537 and Piano Sonata D. 959.



Appendix B

Rhythmic unity between first and second themes of first and last movements.



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